

Gustav Mahler
Symphony No. 8 in Eb Major

1

I. TEIL.
Hymnus: Veni, creator spiritus.

Tacet.

II. TEIL.
Schlußszene aus „Faust“

1. HARFE.

Poco adagio.
Tacet bis [84] 5 **ff** Oben u. Kl. [85] **Allegro deciso.**
1 **ff** Knabenchor.
Freu-dig emp-fan-gen wir

[86] 8 Hörner mit Dämpf.
die - sen im Pup-pen-stand; ai - so er - lan-gen wir eng - lisches Un-ter-pfand. **f**

[87] 4 Oboen Vic. 2. Trp. **ff** [88] 3 1. Vl. Fl. Ob. Kl. **ppp**

[89] **Sempre l'istesso tempo.** [90] **Meno mosso.** [97]
cresc. **ff** 10 **Tacet bis** 2 7

[98] **Noch mehr zurückhaltend.** [99] Ob. Kl. **p**
Vic. Solo. Hörn. in F. **p**

Schr langsam. (immer Halbe.) [100] 2. Vl. 1. Vl. [101]
D. M. Jung - frau, rein im schön-sten Sin - ne, **pp** **pp** **p**

[102] Fl. Ob. Horn in F. 1. Viol. Horn in F.
p **f** **f** **p**

[103] D. M. [104] **Poco più mosso.**
ff e - ben - bü - - tig **f** **f**

2

Vorwärts, Va. Vic. Typ.

Rit. molto.

Sehr langsam.

106 Äußerst langsam, Adagissimo.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The accompaniment features a steady eighth-note pattern in the bass, with a triplet of eighth notes in the final measure. The lyrics "The Rose Tree" are written below the piano part, and the vocal melody is written above it.

107

108

109

Mahler — Symphony No. 8 in Eb Major

1. HARFE.

3

110

111

112

Langsam, schwebend.

fff rauschend

p

2

11

2

113

p

11

2

cresc.

11

114

Etwas drängend.

cresc.

2

12

10

2

Mahler — Symphony No. 8 in Eb Major

4

1. HARFE.

Fließend.

ff 12 13 17

dim. 17 p 3 3 3

115 116 2 1 10

117 118 119 120 Fließend. 7 7 3 3 3 3 5 5

3 3 3 3 3 3 7 7

118 119 7 6 Kl. Solo in B. Vl. Solo p

120 121 122 123 Nicht schleppen. 3 p

Mahler — Symphony No. 8 in Eb Major

1. HARFE.

5

121 Immer das-
selbe Tempo. Rit. a tempo 122 123 M.S.
2 7 3 11 Bei der

124 1.vl. p f
rei-nen, rei-chen Quel-le, die nun dort-her sich er-gie-ßet.

125 molto rit. p sf 1 f 5 2

126 a tempo (Poco mosso.) 127 ff 6 9 7 ff

128 129 a tempo. Rit. dim. pp f Flag. p Celesta u. Klav. 6 Solo Viol. 3 1

a tempo (meno) Rit. 130 131 -a tempo f Flag. dim. 7 1 2 3 4 5 6 7 8 p

132 Nicht schleppen. 133 134 135 136 Sehr fließend. 1 8 4 6 4

Mahler — Symphony No. 8 in Eb Major

6

1. HARFE.

137 *Flüsternd* 138 139

pp p 1 2 3

140 141

4 5 6 7 1 1 1 *morendo*

142 Nicht schleppen. 143 144

p p 7 f

145 Rit. a tempo

1 3

146 147 Sich etwas mäßigend. *dim.*

f 1 3 *dim.*

148

3 f *dim.* 3 p 3 1

2 3 4 5

Mahler — Symphony No. 8 in Eb Major

1. HARFE.

7

149

pp *pp* 1. Violinen. (die 2^{ten}.)

150 151 *pp*

152 *p*

153 *f* *p*

154 Unmerklich frischer werden. 155 156 2. Harfe. *f* *cresc.* 6

Mahler — Symphony No. 8 in Eb Major

1. HARFE.

157 158 Etwas gehaltener.

159 Nicht eilen. 160 Unmerklich drängend.

2. Harfe.

161 Allegro.

162 163 164 165 166 167

sempref Rit. Wieder Tempo.

168 Nicht schleppen. 169 170 Violini. Poco rit.

171 Langsam. Rit. sempre -

molto rit. dim. Vlc. Kb. morendo

Mahler — Symphony No. 8 in Eb Major

1. HARFE.

9

172 Sehr langsam. $\text{♩} = \text{♩}$
(Flageolet)

173 Fließend.

172 *Sehr langsam.* $\text{♩} = \text{♩}$
(Flageolet) *p*

173 *Fließend.*
(natürlich) *molto ff* *morendo*

174 Wieder langsam.

175

176 Hymnenartig. (ungefähr im selben Zeitmaß weiter)
cresc.

174 *Wieder langsam.* *pp* 7

175 *pp* 3

176 *Hymnenartig.* (ungefähr im selben Zeitmaß weiter)
cresc. *pp* 7 7

7 7 *f* 11 12 *dim.*

177

13 11 *cresc.* *ff* 13 13

178 Sehr gehalten.

ff 13 13 *dim.* 2 *p* *Solo.* 3 3

1 3 1 5

179

180

3 *p* 1 5 *cresc.*

Mahler — Symphony No. 8 in Eb Major

10

1. HARFE.

181 Allmählich fließender.

Mahler — Symphony No. 8 in Eb Major

1. HARFE.

11

187 Adagio.

Measures 187-188. The harp part features a melodic line in the right hand and a supporting line in the left hand. Measure 187 includes a triplet in the left hand. Measure 188 has a dynamic marking of *p* (piano) and a note indicating the line is not broken (*nicht gebrochen*). The key signature is three flats (B-flat major/E-flat major).

Measures 189-190. The harp part continues with a melodic line in the right hand and a supporting line in the left hand. Measure 189 has a dynamic marking of *f* (forte). Measure 190 has a dynamic marking of *p* (piano). The key signature is three flats (B-flat major/E-flat major).

Measures 191-192. The harp part features a melodic line in the right hand and a supporting line in the left hand. Measure 191 has a dynamic marking of *f* (forte). Measure 192 has a dynamic marking of *p* (piano). The key signature is three flats (B-flat major/E-flat major).

Measures 193-194. The harp part features a melodic line in the right hand and a supporting line in the left hand. Measure 193 has a dynamic marking of *f* (forte). Measure 194 has a dynamic marking of *p* (piano). The key signature is three flats (B-flat major/E-flat major).

Measures 195-196. The harp part features a melodic line in the right hand and a supporting line in the left hand. Measure 195 has a dynamic marking of *p* (piano). Measure 196 has a dynamic marking of *f* (forte). The key signature is three flats (B-flat major/E-flat major).

Measures 197-198. The harp part features a melodic line in the right hand and a supporting line in the left hand. Measure 197 has a dynamic marking of *ff* (fortissimo). Measure 198 has a dynamic marking of *f* (forte). The key signature is three flats (B-flat major/E-flat major).

Mahler — Symphony No. 8 in Eb Major

12

1. HARFE.

193

ff

9

10

9

10

5

6

5

6

194 Von hier an unmerklich aber stetig vorwärts drängend.

2

ff

20

Fließend.

1

ff

10

10

10

10

10

10

195 Sehr fließend.

10

10

11

11

Mahler — Symphony No. 8 in Eb Major

1. HARFE.

13

Drängend. 196 molto stringendo.

197 Ruhig. (Nicht schleppen)

Fließend. 198

199 $\frac{2}{2}$ Langsam. Solo.

200 201 2. Harfe. 202 Rit. 203 Sehr langsam beginnend. 204 205 Ganz allmählich fließender. 206

Mahler — Symphony No. 8 in Eb Major

14

1. HARFE.

207 Von hier an das Tempo ganz unmerklich steigern.

(Fl. Ob. Kl. Solo)

208 Schon bewegter. (Allmählich in lang-

Measures 207-208. Measure 207 begins with a piano (pp) dynamic and a solo for Flute, Oboe, and Clarinet. The harp part consists of a series of chords and single notes, mostly in the right hand. Measure 208 starts with a forte (f) dynamic and features a more active harp melody with triplets in both hands. A slur covers the first half of measure 208.

same 2½ übergehend.)

Measures 208-209. Measure 208 continues with the harp melody, featuring triplets and a slur. Measure 209 begins with a crescendo (cresc.) marking and continues the harp melody with triplets. A slur covers the first half of measure 209.

209

Measures 209-210. Measure 209 continues with the harp melody, featuring triplets and a slur. Measure 210 begins with a forte (ff) dynamic and continues the harp melody with triplets. A slur covers the first half of measure 210.

210 Alla breve.

Horn Trp. in F.

211

Measures 210-211. Measure 210 continues with the harp melody, featuring triplets and a slur. Measure 211 begins with a forte (ff) dynamic and continues the harp melody with triplets. A slur covers the first half of measure 211.

Measures 211-212. Measure 211 continues with the harp melody, featuring triplets and a slur. Measure 212 begins with a forte (ff) dynamic and continues the harp melody with triplets. A slur covers the first half of measure 212.

212 Rit.

Measures 212-213. Measure 212 continues with the harp melody, featuring triplets and a slur. Measure 213 begins with a forte (ff) dynamic and continues the harp melody with triplets. A slur covers the first half of measure 213. The piece ends with a "Tacet." marking.

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1

I. TEIL.
Hymnus: Veni, creator spiritus.

Tacet.

II. TEIL.
Schlußszene aus „Faust.“

2. HARFE.

Poco adagio. **Tacet bis** 84 *Noch etwas kecker.* *Ob. u. Klar.* 85 *Hier ist das entgiltige Allegro deciso erreicht.* *Knabenchor.*
Freu-dig em-pfan-gen wir die-sen im

86 *8 Hörner mit sord.* 87
Pup-pen-stand: al-so er-lan-gen wir eng-li-sches Un-ter-pfand

4. Ob. Vlc. 2. Trp. 88 *1. Viol. Fl. Ob. Klar.* 89 *a tempo, Meno mosso.* *Noch mehr zurückhaltend.* 90 *etwas ruhiger.* *Vlc. Solo.* 97 98
10 **Tacet bis** 2 7

99 *Ob. Klar.* 100 *Sehr langsam, immer Halbe.* 101 *2. Vl.* 102 *Noch breiter werden.*
Horn *D.M. Jung - frau, rein im schönsten Sin - - ne,*

103 *1. Vl.* *Horn* *D.M. E - ben - bü - - tig*

Mahler — Symphony No. 8 in Eb Major

2

2. HARFE.

Vorwärts.

Vla. Vcl.
Bass. Tr.

ff

104 Poco più mosso.

Horn.

f

p

105

ff

Rit. molto.

Sehr langsam.

Äußerst langsam, Adagissimo.

106

107

5

sf

p

108

1

4

109

110

111

H.Ch. Ten.

pp

trau - lich zu Dir kom - men

fff

112

Langsam, schwebend.

2

p

11

113

2

p

11

2

11

cresc.

114

Etwas drängend.

12

2

cresc.

13

10

2

Mahler — Symphony No. 8 in Eb Major

2. HARFE.

3

ff *Fließend.*

dim.

115 *pp* **Tacet.** 123 M.S. Bei der rei-nen, rei - chen Quel-le, die nun

124 *p* 1 dort-her sich er - gie - ßet

125 *sf* 1 *f* 5 2 *ff* 6 7 *a tempo. Poco mos-so.*

127 *ff* *dim.* *pp*

Immer fließend. 128 129 Solo Viol. Rit. a tempo (meno) Rit. 130 a tempo. 131

Mahler — Symphony No. 8 in Eb Major

4

2. HARFE.

Sehr fließend.

132 Nicht schleppen. 133 134 135 136 137

p 3 *p* 8 4 6 4 *pp* Fl.u. Klar. Solo.

138 139 140

p 1 2 3 4 5 6 7

141 142

1 1 1 *morendo* 1 *p*

Nicht schleppen. 143 144

p 7 *p*

Rit. a tempo 145

3

146 147 148

f 1 6 *f* 1 *p*

149 150

2 *p*

2. HARFE.

151 152

153

154 Unmerklich frischer werden. 155 156

157 158 Etwas gehaltener.

159 Nicht eilen.

160 Unmerklich drängend.

Mahler — Symphony No. 8 in Eb Major

6

2. HARFE.

161

Allegro.

ff 10 12 *ff* *nicht arpeggiert*

162 163 164 *immer ungebrochen sempre f* 5 **Tacet bis**

170 Viol. 171 *Poco rit.* *molto rit.* *Langsam.* *Rit.* *dim.*

172 173 *Rit. sempre* *Sehr langsam.* *Fließend.* *Vlc. u. Kbass.* 4 *pp* 3 *pp*

174 175 176 *Wieder langsam.* *Hymnenartig. (ungefähr im selben Zeitmaß weiter.)* *1. Harfe.* *cresc.* 2 *pp* 4 2 *pp* 1 *pp*

Alle Harfen 177 178 *f* 11 *dim.* 12 *p*

179 180 *cresc.* *ff* 13 13 *ff*

Mahler — Symphony No. 8 in Eb Major

7

2. HARFE.

ff *dim.* *pp* *bisbigliando* Solo

178 Sehr gehalten. 179

180 181 Allmählich fließen. *cresc.* *p*

der.

182 *ff* *rauschend*

183 184 185 Rit. 4 5 3

186 *ff* *dim.* *Meno* 2

Mahler — Symphony No. 8 in Eb Major

8

2. HARFE.

187 Adagio.

mosso. *f* *ff* *Rit.* *p* *f* *p*

f *p*

188 Wieder fließender. *f* *p*

189 *f* *p*

190 191 *cresc.* *f* *ff*

192 193 *ff*

ff

2. HARFE.

194 Von hier an unmerklich aber stetig vorwärts drängend. Fließend.

195 Sehr fließend.

Drängend. 196 Molto stringendo.

197 Ruhig. (Nicht schleppen.)

Fließend. 198

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10

2. HARFE.

Langsam.

199 Solo.

200

199 Solo. *pp* 1 *pp* 1

201

202

Sehr langsam beginnend. ($\text{♩} = \text{♩}$)
Einsatz des I. II. Chores.

201 3 2 *mp* 5 4 **Tacet bis**

207

Von hier an das Tempo ganz unmerklich steigern.

208

Schon bewegter. (allmählich in *langsame* $\frac{3}{2}$ übergehend.)

1. Hrf.

207 6 208 *f*

209

209 *f* cresc.

210

Alla breve.

Fl. Ob. Kl. Vl.

211

210 *ff* 7 211

212 Rit.

212 **Tacet.**